

edward johnson building
faculty of music
university of toronto



FACULTY ARTISTS SERIES

PROGRAM III

W A L T E R H A L L

SATURDAY, DECEMBER 8, 1979

This concert will be broadcast by CBC Radio at the following times:
Mostly Music, CBC Stereo, 94.1 FM, 11.35 am - 1 pm; and CBC Radio
740 AM at 10.35 pm - 12 midnight on Friday, December 14, 1979.

PROGRAM

Concerto in B minor for Four Violins

A. Vivaldi

Allegro

Largo, Larghetto, Largo

Allegro

DAVID ZAFER, VICTOR DANCHENKO, KENNETH PERKINS, ANDREW DAWES

In today's program we have three compositions contrasting a small group within a larger ensemble, a characteristic of the concerto grosso.

Antonio Vivaldi (b. Venice 1678, d. 1745) joined the staff of the Conservatorio dell' Ospedale della Pieta (for foundling girls) in 1703 as a violin teacher, remaining until 1726. Pressed for time, he often borrowed passages or made excessive use of sequence. However, the set of twelve concerti, "L'estro Armonica" (Musical Caprice) was written at leisure. In 1718 Vivaldi became musical director at the court of Philip, Landgrave of Hesse-Darmstadt in Mantua. Seven years later he was invited by Charles VI to Vienna.

His early years were devoted to opera, but his greatness lies in his instrumental works, particularly the concerti. J. S. Bach transcribed Op. 3, No. 10 for four harpsichords and strings about 1730.

The first Allegro begins with a 'bird call' - a quick repeated theme filled with trills. The second movement is notable for having four separate simultaneous arpeggiations in the violins, giving an overall effect of restlessness and tension. The four violins rival each other in virtuosity in the third movement.

Sextet in E Flat, Op. 81b for Two Horns, Two Violins
Viola and Violoncello

Ludwig van Beethoven

Allegro con Brio

Adagio

Rondo: Allegro

EUGENE RITTICH, HARCUS HENNIGAR, Horns

ORFORD QUARTET - Andrew Dawes, Kenneth Perkins, violins;
Terence Helmer, viola; Marcel St-Cyr, cello

Ludwig van Beethoven (b. Bonn, 1770; d. Vienna, 1827) learned to play violin and piano from a father who wanted to exhibit the boy in public for profit. When not quite twelve, he was appointed deputy organist with the Electoral court in Bonn. In 1792 he was sent to Vienna for further training, and he remained there for the rest of his life.

In this early Sextet, the 'concerto grosso' ensemble of the baroque is thinned to a quartet. The writing for horns is interesting and demands great virtuosity. However, Beethoven's writing was very careful, so that the stopped notes on the 'natural' horn were mostly approached by step from a natural note.

The opening, Allegro con Brio, has a cheerful first subject in the horns. There are some spectacular runs for them, echoed in the strings. The Adagio is a short movement which begins tranquilly and becomes sadder. The end suggests farewells exchanged between the horns and strings. The third movement starts with two horn calls. There are sad episodes using a minor second, and a section in the minor.

INTERMISSION

Concerto in D Major, Op. 21 for PIANO, VIOLIN, and String Quartet

Ernest Chausson

Decidé
Sicilienne
Grave
Finale

PATRICIA PARR, piano; ANDREW DAWES, violin;
Kenneth Perkins, Mark Friedman, violins; Terence Helmer, viola; Marcel St-Cyr, cello.

Ernest Chausson (b. Paris, 1855; d. Limay, 1899) studied law before entering the Paris Conservatoire in 1880, but soon left to study with Cesar Franck.

This concerto has the four movements of the symphony, rather than the three of the concerto. There is no virtuosic solo work, but rather a blending and co-operation with the quartet.

The opening is largely constructed with major keys. The principal theme enters after 34 bars. The secondary theme appears intermittently rather than being developed. A Sicilienne takes the place of a Scherzo, wherein Chausson's capacity for tenderness and intimacy of moods stands out in relief. The third movement, Grave, opens with a chromatic passage in the low register of the piano and a lyric violin melody. The Finale (Très Animé) has a single theme treated in different ways.

Notes by M. C. Macdonald

Violin

Mark Friedman, concertmaster
Suzanne Begin
Doug Brierley
Angelo Calcafuoco
Marc Destrubé
Norman Hathaway
Allyson Lyne
Marianne Urke
Mark Wells

Viola

Ida Goldstein
Valerie Kuinka, principal
Rozanna Weinberger

Cello

Elizabeth Dolin, principal
Perry Foster

Bass

David Longenecker

Harpsichord

George Brough

David Zafer, conductor

Next Concert: Sunday, December 9, 1979. DVOŘÁK FESTIVAL,
Program II (in co-operation with CBC Radio)
Guarneri Quartet. MacMillan Theatre, 8 pm.

Next Faculty Artists Series concert: Saturday, March 1, 1980,
Walter Hall, 8 pm.